

WEEKLY.]

# The Musical World.

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November 10. Vocalists, Mr. and Mrs. Henschel. Violin, Master Harold Bauer. Pianoforte, Miss Ethel Bauer. Harp, Mr. Lockwood. Conductor, Mr. August Manns. Programme will include Symphony in B flat (Haydn); Concerto for Pianoforte and Orchestra (Saint-Saens); Romance for Soprano and Harp (Beethoven); Aria, "Mit Mädeln sich vertragen" (Beethoven); Song, "Feuerzauber" (Wagner); Overture, "Tannhäuser" (Wagner); and Fantasia Appassionata for Violin and Orchestra (Vieuxtemps); Vorspiel to "Parsifal" (Wagner). Seats 6d. to 2s. 6d.

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only two appearances in London previous to her Continental and American Tour, at Two Grand Evening Concerts, Tuesday No. 20, and Tuesday, Dec. 11, at Eight o'clock. Artists: Madame Adelina Patti, Madame Antonette Sterling, and Madame Trebelli, Mr. Edward Lloyd, Mr. Santley, and Signor Foli. Solo Violin, Miss Nettie Carpenter and Miss Marianne Eissler. Full Orchestra. Conductor, Mr. Ganz. Tickets (for both Concerts) now ready: 12/6, 10/6, 5/-, 3/-, and 2/-. Boxes, Two to Five Guineas, at the Royal Albert Hall, usual Agents, and Basil Tree's Ticket Office, St. James's Hall, N. Vert, 6, Cork Street, W.

HERR WALDEMAR MEYER has the honour to announce TWO

GRAND ORCHESTRAL CONCERTS, which will take place at ST. JAMES'S HALL, on Thursday Evening, November 22, and Wednesday Evening, December 12, to commence at 8 o'clock.—Orchestra of 70 performers.—Conductor, Prof. C. Villiers Stanford.—Admission 10s. 6d., 7s. 6d., 3s., & 1s.; Tickets at all the libraries and musicsellers, and Ticket Office, St. James's Hall.—The concerts under the management of Mr. W. B. Healey.—A FEW OPINIONS OF THE PRESS.—BRUSSELS.—Herr Waldemar Meyer, the hero of the evening, was a young German violinist, pupil of Joachim. In addition to the purest feeling and an incisive style, this artist possesses a magnificent tone, an irreproachable intonation, and a great command of the bow, as also an intimate understanding of the style of certain composers with whom he is more particularly in sympathy.—LE TEMPS (Paris), Popular Concerts.—M. W. Meyer is a violinist of the grand school. He played the first movement of Raff's Concerto in the style of an artist for whom his art presents no difficulties; in the *adagio* his broad tone revealed the great school of which he is a disciple, while the *finale* showed his talent in a third aspect. To sum up, the artist is complete. The public accorded him the warmest of receptions; he was recalled three times, and with justice.—LEIPZIGER NACHRICHTEN.—Herr Waldemar Meyer made a most favourable appearance as violinist, and earned universal applause. Not only does Herr Meyer possess a very considerable technique, but his tone is distinguished by robust power and a noble fulness, which render him better qualified than many other players for the performance of Spohr's Adagios, and which affect the listener most agreeably.—THE DAILY NEWS.—Speaking of Herr Waldemar Meyer's performances at the Crystal Palace, says:—"Vieuxtemps' Concerto in D minor reveals in difficulties which once taxed even his own powers, but Herr Meyer made light work of them, and fairly won the applause of his audience."

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MISS AMY FLORENCE (late Royal Italian Opera, Covent

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## The Musical World.

LONDON, SATURDAY, NOVEMBER 10, 1888.

\* \* MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

\* \* Advertisements and business communications generally should be addressed to the Manager (Mr. WILLIAM PEARCE), whose receipt—with the sole exception of the Proprietor's—for amounts due since August 1, 1888, will alone be recognised. Advertising, Publishing, and General Offices: 138a, Strand, London.

### Facts and Comments.

The friends of Mr. F. H. Cowen will be gratified to know that, according to the Melbourne *Daily Telegraph* and other Australian papers, the English composer is received in our great colony with an enthusiasm grateful, not less to national than to professional pride. Mr. Cowen's "Ruth," which was performed for the first time in Australia on September 6, seems to have met with an extremely cordial reception, and the composer was greeted at the close with the utmost warmth. Mr. Cowen has, as conductor at the Exhibition, been doing most excellent work in the presentation of music of the highest order by the band and chorus, which, under that care and ability to which our own Philharmonic performances are such potent witnesses, have reached a degree of excellence scarcely attained before. On September 8 Mr. Cowen gave a Wagner Concert, and the programmes of various other concerts have contained works so familiar, but fresh, as Liszt's Hungarian Rhapsodies, Beethoven's and Haydn's Symphonies, the "Tannhäuser" and "Rienzi" Overtures. It will thus be seen that Mr. Cowen is proving himself an admirable missionary,

and his expedition must certainly yield results of the highest value to the cause of which he is so worthy a representative.

"L. E.," writing in *The World* of the 31st ult., expresses his opinion that "Die Feen," Wagner's first opera, notwithstanding a fabulous *mise en scène*, has made an outrageous fiasco at Munich. On the other hand, we learn from the *Musikalisches Wochenblatt* that "Die Feen," produced on the 29th of June, had, at the end of September, survived its twenty-first performance. Considering that the management of the Munich Theatre, in spite of its large subvention, has to a great extent to consider the wishes of the public in framing its *repertoire*, this does not look like an "outrageous fiasco."

As a sequel to the announcement that Zola's novel, "La Faute de l'Abbé Mouret" had inspired M. Massenet to the composition of an opera, comes the news that the same author's latest work, "Le Rêve," is to be made the subject of an opera by M. Bruneau, a young composer of Massenet's school. The libretto will be written by M. Gallet. There certainly appear to be elements in M. Zola's new book which would lend themselves fittingly enough to musical treatment, for the novelist has avowedly set himself the task of composing a novel unstained by the "realism," falsely so-called, of his former writing. We can scarcely agree with the contemporary French critics who hold that the author of "La Terre" cannot write anything pure and artistically sane. But it may be noticed that M. Zola has been guilty of a curious inconsistency; his doctrine has been always that in the ultimate analyses of human life vice is the only product, and that, therefore, the portrayal of vice in the crudest form is the sole duty of the novelist. A book which, according to all accounts, is so poetic as "Le Rêve," is surely a singular contradiction of this doctrine. We could wish that it might be taken as a sign that M. Zola has awakened to the fact that life has elements other than vice, and that to ignore these purer elements is the one unpardonable blasphemy against Art.

It is interesting to learn that the honoured name of Tietjens is not yet wholly of the past. Miss Marie Tietjens, a niece of the great singer, will, we understand, shortly make her *début* in the musical world. Miss Tietjens, who is at present studying with Mr. Caravoglia, is but seventeen years of age, and bears a singular facial resemblance to her aunt. The young lady's name alone would ensure for her a sympathetic reception; and it is to be hoped that her artistic qualities may prove worthy of that name, than which the annals of modern art contains few more distinguished.

Mr. Henry Irving, in a recent address, to which reference was at the time made in these columns, spoke of the drama as having existed for upwards of two thousand years. It would perhaps have been nearer the truth to say that it dated back to the very dawn of humanity, seeing that the dramatic sentiment is instinctive in man. "The first child," writes P. Ferrari in his historical preface to Rosmini's "Legislazione e Giurisprudenza Teatrale," "was the first dramatic poet; poet and actor like Æschylus. Its first drama is the family; the boy impersonates his father, the girl her mother; ingenuous simplicity of dialogue, overflowing with affection and—strange to say—with thought; then they personate themselves, representing themselves with burlesque modesty in their dolls; spontaneous blending of satire and sentiment. The second drama of the child is society; before a little altar it personates the priest, with a little sword it personates the captain, the emperor. One may say the same regarding music; the first musician is a child who hears a nightingale in the wood; then it wishes to imitate a nightingale, and it trills primæval music."

We need offer no apology in reprinting from the daily papers the following letter, which may be commended

to all those of our readers who are able to make response to the appeal therein made:—

SIR,—Will you allow us, a few working men of South London, to ask for further help in our attempt to keep before ourselves and our fellow-workmen and their families an ideal of a higher life than even technical education? Many generous friends have lent us many pictures and helped towards our expenses; and within the last twelvemonth more than a hundred thousand people, nearly all genuine artisans, have visited our art gallery. We spend less than £300 yearly for every expense, including heavy rent, and towards this we have this year but £200. We ask for donations towards our expenses, and for the loan of pictures for such times as their owners can spare them, however short. All letters should be sent to our secretary, Miss Olver, and cheques should be crossed, "Robarts, Lubbock, and Co., account of South London Fine Art Gallery."—Signed by

J. BISS, Cigar Maker.

N. BROOKS, Carpenter.

R. BOUNDS, Mason.

R. BUTCHART, Polisher.

W. BRAGG, Carpenter.

W. CLARK, Shunter.

Fine Art Gallery, 207, Camberwell Road, Nov. 2.

By a somewhat singular coincidence, it appears that three French composers are at work on operas dealing more or less directly, with Zoroaster and the Persian Fire-Worshippers. M. Massenet, M. Lenepveu, and Madame Marguerite Olagnier are the composers in question. M. Massenet's work will be founded on a poem by Jean Richepin, and will have, provisionally, the title of "Le Mage." The principal characters will be Zoroaster, King Hystaspes, and a priestess of the Goddess Jahi, and there will be a grand ballet in the third act. M. Lenepveu's libretto is taken from Marion Crawford's clever novel, "Zoroaster," and in this, not less than in the composition of Madame Olagnier, which will be called "Le Persan," the fire-worshippers will play an important part, while each act of the lady's opera will contain a ballet relative to the particular cult in question.

"Contentment in Art" is a text that has been the subject of more than one eloquent discourse by Mr. Ruskin. It may be presumed that the musical public of Berne would find favour in the eyes of the brilliantly paradoxical professor, for they listened a few days since with the utmost contentment to a "grand" performance of "Der Freischütz" given with the accompaniment of a—piano. Contentment, however, in such art as this seems scarcely desirable.

"There is a law of nature which brings periodically into contact the large with the small, the supremely great with the supremely diminutive."

These are doubtless the opening words of some crushing reply to Mr. J. S. Rowbotham's "attack" on Wagner, the casual reader will say. By no means; they are the words with which that gentleman commences an article on the "Music of Ancient Rome" in a contemporary. "Out of the mouth of"—but we need not finish the quotation. Which is the great, and which the small in this conjunction, does any say? That is a matter of opinion.

Not without a deeply pathetic interest was the ceremony which took place last week at Buda-Pesth in the Metropolitan Cemetery, where a monument was unveiled in memory of Lajos Berkes, a famous gipsy musician, who had been known as "Zigeuner Primas," or Gipsy Primate. Four hundred gipsies assembled, and after an eloquent speech in praise of the dead had been spoken by a well-known actor, and compositions of the musician had been played, they threw themselves on the ground around the monument, and "broke out into mournful wailing." The ensuing incidents are thus described by a foreign correspondent:—

Subsequently they visited the grave of Raczy Pali, another great Zigeuner musician, where they prostrated themselves, shedding copious tears over the wreaths and flowers on the tombstone and kissing the earth around it. They then played several melodies composed by Raczy Pali, after which, going back to the obelisk, they danced round it, and went through



various wild antics. On returning to town they held a banquet, at which they drank till a late hour on the following day to the memory of the deceased and to his eternal welfare in the Zigeuner Paradise. The son of the deceased Primate has succeeded to the control of his father's band. It was he who, during the recent visit of the Prince of Wales to Görgeny, in Transylvania, was engaged with his musicians by Crown-Prince Rudolph to entertain his Imperial Highness's guests."

It seems to be so generally agreed to day that any display of deep emotion is unworthy of our advanced civilisation, that such an incident as this appeals with singular directness to our feelings. It strikes the note of nature's protest against repression and conventionality. Students of Browning will scarcely fail to be reminded of the stringent pathos of that section of "The Flight of the Duchess," which describes how the Duchess, in noble revolt against the tyranny of petty conventions, seeks escape from her life of chilled emotion and unregarded sympathy in flight with the Gipsy Queen.

It has been decided by the Senate of Cambridge to confer the honorary degree of Doctor of Music upon Mr. A. C. Mackenzie, Principal of the Royal Academy of Music, and Professor C. Villiers Stanford, M.A.

We are asked to state that the next annual festival in aid of the Dramatic and Musical Sick Fund (benevolent branch) will take place on Wednesday, March 20, 1889, at the Whitehall Rooms, Hotel Metropole, when the chair will be taken by Mr. Thomas Thorne.

Miss Amy Florence who, as *Mdlle. Fiorenze*, has sung for the past two seasons at Covent Garden under the management of Signor Lago, and Mr. Harris, announces a concert to take place at the Steinway Hall on the 17th inst.

The fifth series of the Hampstead Popular Concerts will begin on the 16th instant, and the prospectus, which has just been issued, is of considerable interest. The leading violinists will be Mr. Gompertz and Mr. Ludwig, except at the second concert on November 30, when Herr Heckmann will appear with the other members of his famous quartet party. Among the pianists engaged are Madame Mehlig, Miss Fanny Davies, Mr. E. Dannreuther, and Professor C. Villiers Stanford; the last named will lead his pianoforte quintet in D minor. The practice in vogue at these entertainments of providing *gratis* programmes containing the words of the songs, is deserving of commendation and worthy of imitation.

### SOME THOUGHTS ON THE DAY-MACFARREN THEORY OF HARMONY.

BY OLIVERIA PRESCOTT.

Many and great have been the objections raised to this theory by musicians, at the Musical Association and elsewhere; many also have been the alterations suggested by those who would accept it up to a certain point, but not entirely. No one has, as yet, come forward to point out the beauty and fitness (harmony) of the system *as it is*, when compared with the music that is. It may be, that having failed to understand other systems with lonely study, I surrendered too unconditionally to this when it was explained to me day after day by the clearest and most liberal of minds. But, as it now stands, in the second edition of Day's book, with the additions made by the editor, Macfarren, after his 40 years experience of it, it seems to me to harmonise in a remarkable way with the best in music.

The great point in the Day-Macfarren system, that which raises it above all others, is the frank recognition of two styles, and the bold way in which they are taught at once separately and together. Other systems will either wipe out the past, or ignore the artistry of the present. You will hear those who have learnt entirely from one system say, we must not use any chromatic intervals or chords, we must not do this, or that, and if we do, we do it at our peril, just as

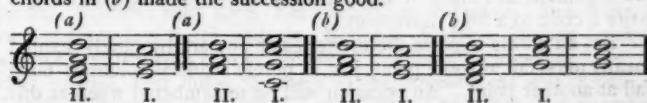
Bach did in his *Fantasia Cromatica*, which we are to regard with amazement. We hear from another, who has learnt a modern system, that any combination of notes may be a suspension whether suspended or not, any combination of a 7th or 9th possible, any triad a common chord; but never a word as to which are never used in music, because they are ugly. The one system deprecates modern music altogether, the other is blind to the beauties of the old.

However, both undoubtedly exist; and the Day-Macfarren system admits both into the mystical harmonic circle. It tells us how we are to show the beauties of the old, harsher discords as well as the softer modern forms. It tells us how the two kinds are different, yet both equally lovely when used in their proper surroundings. Thus it gives us the power of analysis of all kinds of music, old and new. This is what a system of harmony is needed for, to tell us what material men of genius had at their command, out of which to build their wonderful structures. Doubtless, the great ones of the world, Mozart, Beethoven and the like, could get on with the half sheet of paper which Sterndale Bennett considered all that was necessary for a composer to know of rules; but even they took the trouble to study. The weaker ones, however, and the students of other people's music want more. In this system all chords, old and new, are packed up in bundles on our brain-shelves; we can, as it were, refer to their titles either horizontally according to the nature of the chord, or perpendicularly according to the root series from which they are traced.

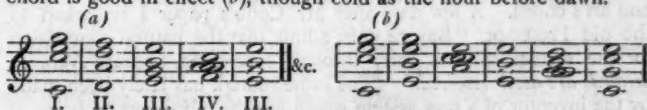
There are but two points where, in Day's explanation, modern music contradicts the old, viz., the use of chromatic passing notes in certain places, and the sensitiveness of the leading note. For the rest, the new is added to the old, or, as Professor Macfarren has said somewhere, the present includes the past.

One discussion at the Musical Association last spring will be recollected by those present as an example of the liveliness that is possible, even when the subject is that usually thought of as *dry harmony*. How Mr. Stephens "thirsted for the fray," apparently throughout the reading by Mr. Prout; how, in the discussion between the two, the measured musical tones of the one, with his efforts to control excitement, contrasted with the incisive, rapid enunciation of the other; how, like two old-world knights in combat over a fallen friend, many a spear-thrust was given at one another, with ever and anon a gentle poke at the friend, just to steady themselves.

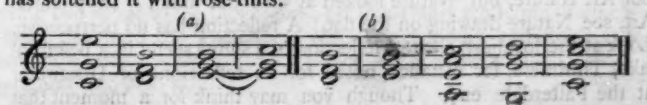
One of these gentle thrusts was an objection to Day's treatment of simple harmonies on two special points—namely, the weakness of the succession of the common chords of the supertonic and tonic in certain positions, and the dissonance of that of the mediant. Sixteen years ago I, too, thought these unreasonable; but much familiarity with the system has brought me to feel the truth of Day's thoughts on these points—say, perhaps, it was affection for the great promoter of the system that helped to convince me. I remember my master stigmatising the former as a "kind of *street-music* thing." Thus (a) was ugly and weak, while the form of the chords in (b) made the succession good.



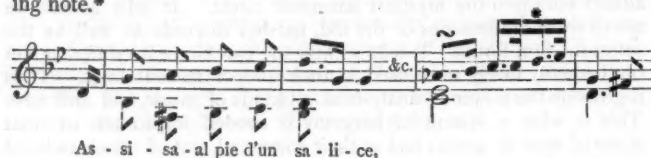
In the case of the mediant, a good enough common chord by itself, its presence immediately after any chord containing the sub-dominant note has been explained by our old friend as suggestive of the ancient feeling against *Mi contra Fa* (a). It is intolerable to us now, no one can deny. But if the sub-dominant note is absent, the chord is good in effect (b), though cold as the hour before dawn.



I have heard of good teachers who admitted the chord in theory; but if a pupil used it, would cut it out, saying it was ugly. So it is, and why blink the fact? Why not treat it as a discord, either suspended (a) or essential (b)? Then it becomes beautiful. Day has softened it with rose-tints.



On the same occasion Mr. Stephens objected to the inclusion of chromatic chords in the key, maintaining that they were transient modulations, or glances at keys for the duration of the one chord. The Neapolitan 6th of a given example in C, he maintained, was a modulation into D flat. In the case of this particular chord we may surely go to Italy for its treatment. I don't think Rossini felt himself to be in the key of A flat during the A flat chord of the following example in G minor, else why did he not put a flat to the D passing note.\*



As - si - sa - al pie d'un sa - li - ce,

I have a strong suspicion that some people are so taken with the beauty of the natural phenomenon of the harmonic string, and of a mathematical solution to the discoveries of music—the dominant 7th discovered by Mouton, and the major scale, so beloved by old popular tune writers, that they endeavour to draw the whole of music into this series, and overlook the truth of the more artificial parts, wherein is contained the minor scale, the sub-dominant chord so beloved of Mr. Stephens, and many other beauties. By this they rouse antagonism to the whole. But there is neither need nor use to look for a natural solution to an artificial beauty. Artificial preparation is enough to beautify the diatonic discords. We are satisfied with a suspended discord (a), or an essential discord (b), belonging to the diatonic scale.



But when we come to diminished sevenths of several different kinds in one key, or to the following



in the key of C, we want another solution, and are delighted to find some of its history in the fundamental string.

At this meeting Mr. Prout made a beautiful and natural simile of the relations of important notes of the key. The tonic, he said, is the father, the dominant the eldest son, the supertonic the little grandson, eldest son of the dominant. Will he let me go back a little? There is old Gaffer in the chimney-corner; he has resigned the conduct of the household into more able hands, and sits smoking his long pipe, which he now and then takes from his lips to utter words of wisdom and experience. This is the sub-dominant and whilom founder of the tonic. He is somewhat old-fashioned, but by no means obsolete; and his expressions have a tendency to clinch the argument and make it final, as all know who have ever tried to write a coda to a long movement.

But all efforts to solve the mysteries of any art by purely natural means must fail at some point, just as purely artificial solutions must fail at another point. An occasion will be remembered when at this same Musical Association, Mr. Cobb endeavoured to demolish the Day-Macfarren system, when the learned and amiable promulgator of the system remained by the lecturer, and submitted to be demolished along with his system, in undisturbed good humour and confidence in the goodness of his cause. Later, Dr. Pearce made objection on the same main ground—namely, the want of agreement between nature's and art's chord. A few days after Mr. Cobb's paper I remarked to the old Professor, "But we must admit that the natural foundation for the system will not carry through everything, because *Nature's discords are never resolved*." (The same remark has lately been made by the inventor of a new system which has the advantage of being at least as difficult as Day's.) He only answered me out of my own mouth, "Did you not remind me a few days ago that the old Greeks decreed that *Art is Nature seen through the human mind*? You must draw the line somewhere." So we say that Nature is not Art, nor Art Nature, but Nature looked at with our mind. In pictorial Art, see Nature drawing on the flat. A reflection has no perspective. Look at the loveliest, clearest reflection of a sunny scene in a beautiful lake, Thirlmere, for instance, noted for its reflections, or Ulleswater at the Patterdale end. Though you may think for a moment that

you cannot see where real ends and reflection begins, you find when you look closer that the water picture has no roundness, no distance in it. But look upwards with your own two eyes to the real, and you see distance and roundness. The painter must do what nature did not; he must make up that want of roundness and distance, and must put on the flat canvas or paper what your two eyes see, and not the one eye of Nature's looking-glass. So with the natural discords, you might stand for hours under the telegraph wires and never hear a resolution. But the artist must put that in, must give our ears the rest that they require, and must also select from nature's chord such notes as our human, artistic ears will feel to be satisfying to it.

## PROVINCIAL.

LEEDS, November 6, 1888.

"It no sooner rains but it pours," is a proverb applying to musical affairs in Leeds, for after the usual period of inactivity, we have begun with a short season of the Carl Rosa Opera Company at the Grand Theatre, and, during the same week, a couple of concerts of importance. Mr. Rosa's quasi-novelties, "Robert the Devil," and Halévy's "La Juive," under the title of "The Jew's Revenge," proved very successful, and were well received, the former work attracting at its second performance one of the largest audiences of the week. The principal artists in each opera were Miss Fanny Moody, who enhanced her reputation by her fine performance of "Alice," and still more by her "Rachel," which was both historically and vocally a remarkably fine impersonation; Miss Amanda Fabris, a light soprano whose brilliant vocalisation and graceful carriage fitted her for the parts of the two Princesses; Mr. Barton McGuckin, whose "Eleazar" was one of the finest creations of this admirable artist, being both dignified and highly dramatic; and Mr. Charles Manners, who was hardly fiendish enough as "Bertram," but both in that part and that of the Cardinal in "The Jew's Revenge" charmed his audiences by his powerful yet deliciously mellow bass voice and perfect intonation. Both operas were adequately mounted, "The Jew's Revenge" being, as regards dresses and *mise en scène* generally, one of the most admirable of any of Mr. Rosa's provincial productions. The other performances were of such familiar works as "Carmen," "Figaro," "Mignon," and "The Bohemian Girl," all of which attracted good houses, and were performed with that all-round excellence which one is accustomed to associate with this company.

The "Leeds Subscription Concerts," which are the legitimate successors of the "Leeds Popular Concerts" carried on for several seasons by the enterprise of a private gentleman, Mr. Rawlinson Ford, and which are to consist of six concerts, two of orchestral music, two of chamber music, and two "miscellaneous" (*alias* ballad concerts), began on Wednesday with a concert of the last named type, of which Mr. Santley was undoubtedly the hero, being in better voice than we have known him for many years, and throwing himself heart and soul into such old familiar songs as Hatton's "To Anthea," Sullivan's "Thou'rt passing hence, my brother," "Here's a health unto His Majesty," and "Simon the Cellarer." Madame Clara Samuëll sang some ballads with that perfect refinement which characterises her, Miss Florence Hoskins was a pleasing contralto, or rather mezzo-soprano, soloist, and Mr. Orlando Harley was the tenor; the instrumental element, always rather at a discount on such occasions, being represented by Miss Anna Lang, who played violin solos by Papini & Saint-Saëns, in an almost faultless manner, and Mr. Sidney Naylor, who in addition to giving a couple of rather commonplace pianoforte solos, was the accompanist of the evening.

Mr. Edgar Haddock, a local violinist, began his annual series of musical evenings, which are this season to be on a somewhat more ambitious scale, on the 29th October, when he had the assistance of M. Emil Bach in a programme of great interest.

BIRMINGHAM, November 5.

Our thoroughfares are thronged with thousands of people awaiting the arrival of Mr. Gladstone. There is much heart-burning in some quarters and rejoicing in others, yet the visit of Mr. Gladstone to Birmingham is the talk of the hour, and business, art, and music must give way to the one absorbing theme of the moment. But a great treat was afforded to organists and lovers of the organ on Saturday afternoon, when Mr. C. W. Perkins, the newly-appointed organist of the Town Hall, gave his first recital. Although the weather at the time was anything but pleasant, incessant rain coming down in torrents, the Town Hall was filled in every part by a highly appreciative



audience, including a large number of professional musicians and amateurs, &c. The recital opened with Bach's famous prelude and fugue on the notes B-A-C-H, followed by an exquisite "Andante espressivo" and "Allegro moderato" (canon) by Salomé. The clever young organist at once showed his mastery over the instrument, by his artistic skill and clever manipulation of the long array of stops. His style is decidedly clear and distinct, he is never noisy in his playing, and on Saturday he brought out the beautiful qualities of the noble instrument, which, by the way, was in splendid tune. We have never before heard a more delicious pianissimo. His excellent and faultless technique and wonderful command over the pedals rank him as a first-class organist and musician. His repertoire included Henry Smart's "Air with variations" and "Finale fugato," Dr. Heap's "Fantasia in A" and W. T. Best's "Fantasia on a Welsh march." In order to give variety to the recital the services of our clever young violinist, Mr. F. Ward, and of Mr. H. Peacock (baritone) were requisitioned, both artists contributing items of interest given in a faultless manner. These organ recitals will be continued every Saturday afternoon. Madame Oscar Pollack (contralto) and Mr. Swinger (tenor) will be the vocalists on Saturday next. Mr. Gilmer's enjoyable military band concerts continue to draw crowded houses, irrespective of bad weather. The hall on Saturday night was again crowded, and Mr. Gilmer with his usual taste had provided a capital programme, including soli for his principal instrument. Madame Oscar Pollack and Mr. Fredericks, who were the vocalists, were enthusiastically received and recalled several times after each song. The Midland Musical Society announces a performance of the "Elijah" for Saturday evening next at popular prices. The principal vocalists, as usual, are selected from our local artists. The cast will be Miss Lilian Mills, Miss Florence Bourne, Mr. J. L. Robinson, Mr. Frank Mott, and Mr. Percy Taunton. The hon. conductor, Mr. Stevenson, will wield the baton and Mr. C. W. Perkins will preside at the organ.

MANCHESTER, November 6.

Those people in Manchester to whom music is more than a casual pastime have reason to be deeply grateful to the society under whose organisation the Gentlemen's Concerts have for so many years been conducted. Before the existence of Sir Charles Hallé's Concerts it was to this society almost exclusively that we had to look for the introduction of works which possessed any higher merit than that of tickling the ear. This is thirty years ago. Since that time great efforts have been made, chiefly by Sir Charles Hallé, towards bringing the finest compositions within the reach of the general public. Owing to the thoroughly conscientious and worthy manner in which these attempts were carried out, the sphere of their attraction widened very considerably, and they drew a large number of supporters from the select and somewhat limited class to which the Gentlemen's Concerts appeal. Hence it has happened that of late years the career of this society has been to some extent chequered; and this not through any avoidable fault of its own, for its concerts have usually maintained a high standard of excellence. Quite recently, however, it has been decided to make a vigorous attempt to restore to the Society its old prestige; and it is to this that are due one or two innovations in the programme for the present season. The first of these is the substitution of a *conversazione* for the opening and the closing concert of the series. This, which, on the face of it, seemed to many a retrograde step, proved otherwise, so far at least as the first *conversazione* was concerned, for it was nothing more or less than an informal concert, an excellent programme being supplied. What appeared to be another novelty is the introduction of three or four "Drawing Room" Concerts. The first of these took place on Tuesday evening, Oct. 30, and here again the innovation was found to be nominal rather than actual. The concert was of chamber music, and the artists occupied the centre of the pretty little hall, instead of the platform as heretofore. The arrangement justified the use of the term Drawing Room Concert, and, in the absence of an orchestra, presented no acoustical disadvantages. The artists were Sir Charles and Lady Hallé, Signor Risegari (2nd violin), Herr Hess (viola), and Herr Fuchs (violin). Beethoven's string quartet in E flat (No. 10) was the first on the programme, and with the exception of a slight hitch or two was very finely played. Sir Charles Hallé and Herr Fuchs gave Mendelssohn's beautiful Sonata in D for pianoforte and violin. Herr Fuchs, who played much better than when we last heard him, acquitted himself admirably, and it need hardly be said that the support he received from Sir Charles was entirely

adequate. [Lady Hallé's violin sang divinely in a *Reverie* of Vieuxtemps, and a *Tarantella* by the same composer was given with marvellous fire and precision. A most enjoyable concert was concluded with a pianoforte quartet by Brahms in G minor, a work which has many interesting features about it, though the opening "Allegro" and the concluding "Rondo alla Zingarese" appeared at a first hearing to be unduly laboured.

The prominent feature in Sir Charles Hallé's second concert (Nov. 1) was Dvorak's Third Symphony in F. It is in many respects widely different from the same composer's Second Symphony which created such an impression here last year. The latter has been well called the "National" Symphony—the former would almost seem to suggest for itself the title of "Popular," for its subjects are such as are at once grasped, and tend to linger in the memory, and the manner in which they are developed is for the most part readily comprehended. The first theme of the "Allegro" is simple and beautiful, and at the same time is admirably worked out; the movement as a whole has a distinctly pastoral flavour. The "Andante con moto" opens with a lovely melody given out by the violoncello, and almost suggestive of Mendelssohn; beauty succeeds beauty, and one regrets when the movement passes into the sprightly "Allegro scherzando." It is not until we reach the Finale, "Allegro molto," that we definitely recognise Dvorak as we have known him hitherto; there is a wildness about this and a national imprint upon it which could hardly come from any other pen. The Symphony contains some magnificent orchestral effects; and though as a whole it hardly impressed us so deeply as did the Second Symphony, it is undoubtedly an important work. Sir Charles Hallé played Schumann's Concerto very finely; later on he gave Grieg's "Aus dem Volkesleben," not to our mind the finest specimen of this composer's work, and hardly the class of music which exhibits Sir Charles at his best. Mr. and Mrs. Henschel were the vocalists. Mrs. Henschel sang most tastefully two pretty songs ("Spinning-Wheel Song" and "Jamie or Robin?"), by Mr. Henschel, who himself gave a spirited rendering of Beethoven's buffo aria, from "Claudine von Villa Bella."

#### BIRMINGHAM FLUTE SOCIETY.

The thirty-second annual meeting of the above society was held on Saturday last. By the courtesy of Mr. F. E. Huxley, of Waterloo Street, the members and friends assembled at his rooms for tea at 5. 30. In addition to the members of the society there were present, his Worship the Mayor (Alderman Pollack), Mr. R. Richard (of the Midland Institute), Dr. Brown (of Bath Row), and several other friends. Letters of apology for non-attendance were read from Mr. Henry Nicholson (of Leicester), the President of the society, Mr. W. L. Barrett (of the Promenade Concerts, Covent Garden), Mr. Henry W. Carte (of London), and Dr. Allis Smith (Bournemouth). After tea the following programme of music was performed:—Grand quartet, four flutes, E minor, Andante Maestoso Allegro Assai Rondo, Ruhlau; trio, flute, flauto, d'amour, and piano, Andante Grazioso, Rossini, Boehm; solo flute, Resignation et Polonaise, Andersen; grand quartet, four flutes, Adagio, National Austrian Melody, with variations, Fürstenau; solo pianoforte, "Devotion," Schumann, Liszt; grand quartet, four flutes, F sharp minor, Andante ma non troppo, Walckiers; song, "The Better Land," Jude; trio, two flutes and flauto d'amour, "Am Meer," Schubert; grand quartet, four flutes, "Scherzo Finale," Walckiers; song, "The City of Rest," Pinsuti; double quartet, eight flutes, "Judex," *Mors et Vita*, Gounod, arranged by Mr. W. Langston. Through the liberality of Messrs. Rudall, Carte, and Co., of London, the society were enabled to introduce a novelty in the programme, several items being inserted for the latest form of flute made by this firm, the bass flute, or, as it is called by the makers, the flauto d'amour. The compass of this instrument is three octaves from G below the line to G in alt; the quality of the lower notes is rich and sonorous, and in combination with other flutes it has the effect of giving great breadth to the harmony. In the trio by Beethoven, originally written for two oboes and horn, transcribed for two flutes and the flauto d'amour, of which only the adagio, menuetto, and trio were played, the new instrument was heard to the greatest advantage. The society were indebted to Miss Johnson for contributing two songs to the programme, her musically rendering of which greatly delighted the audience. Miss Tester kindly undertook the pianoforte accompaniments, and played her solo with much refinement and technical skill.

## SPECIAL NOTICE.

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#### MR. WILLIAM NICHOLL.

MR. WILLIAM NICHOLL was born and educated in Glasgow. His father was a civil engineer, one of the few civilians who received the Indian Mutiny medal for service rendered to Government as a volunteer. His son adopted the same profession, and went to India almost direct from school, serving a five years' apprenticeship in Calcutta. He was, however, dissatisfied with his prospects, and after his father's death came home in 1883. Being passionately fond of music, he determined to try what fortune awaited him as a vocalist. Encouraged by the commendation of Mr. Manns and Mr. Randegger, he entered the Royal Academy of Music in January, 1884, where he was placed under Signor Fiori, and at the end of eighteen months had won the bronze medal for singing, and the Parepa Rosa gold medal for tenor competition, besides commendations for sight-singing and elocution. On leaving the Academy in October, 1885, he proceeded to Florence, where he studied under Signor Vannuccini and Signor Hale. He is now permanently settled in London.

#### ITALIAN OPERA IN ITALY.

[FROM OUR TURIN CORRESPONDENT.]

Whilst we continually see in the English papers that Italian Opera is dead, or, to say the least, dying, on the Continent, there is daily evidence that "there is life in the old"—well, lady, "yet," or, at all events in some of the new works that make their appearance from time to time, and succeed too, though Italians, after their liberal course of "Lohengrin" and "Otello," are becoming as difficult to please as any one else. One of the latest examples of this has been "Ivanhoe," by Ciardi, which has attracted crowded houses at Prato. The *maestro* must be enchanted with the charming interpretation given to his conception by the Russian singer, Nadina Bulicioff. At Bologna "Gli Studenti," by Rota, was a success, and the same fortune attended Saria, at Verona, in his "Regina e Contadina." Far more important

however, than any of these, although it was the work of a non-professional man, was the production of Baron Franchetti's "Asrael," at Reggio Emilia in the early spring. The composer is already favourably known to the musical world for the ardour and perseverance with which he has dedicated himself to the science of sweet sound, and the warm reception given to his symphony, composed expressly for the Venice Exhibition last year, was equalled by that given to his new composition, which was appreciated to the full. As it has been repeated at Bologna, Vienna, &c., a brief sketch of the libretto, suggested, it is said, by one of the episodes in Moore's "Loves of the Angels," may be interesting. The poet is Ferdinando Fontana. The prologue explains that Nefta and Asrael, two angels who loved one another in the abodes of bliss, have been separated, but ardently desire their re-union. Asrael, taken prisoner by Lucifer when he rebelled against Heaven, after a long captivity, supplicates the rebel

angel to allow him to visit Earth, swearing solemnly to bring back with him, as guerdon, a soul. Lucifer accepts the pact, and Asrael takes flight. The scene changes to Paradise, where Nefta implores the Madonna to exile her to earth that she may watch over and redeem her beloved. The second act transports us to Flanders. Asrael, waking with the dawn, sings:

"Dolce é posar sull'erba neonata  
Le membra, che per secoli insultò  
L'aura d'averno immonda."

Peasants arrive preparing to celebrate the wedding festivities of Lidoria, the daughter of the King of Brabant, a wedding which has been proclaimed for seven years, with no satisfactory result, as none of the proffering bridegrooms have been able to sustain the lightning glance of the bride, a glance bestowed upon her by a demon. Voices announce the arrival of Loretta, the gipsy queen of the river, and her followers; the royal cortege appears, the herald proclaims the usual challenge; Asrael "hypnotises" Lidoria, who though enraged at finding her match, dares not refuse her hand. Asrael saves her the trouble, throws away the proffered ring, and is defended against the King's knights by the gipsies. The fray is at its height when a solemn chant is heard announcing the approach of Sister Clotilde, the holy pilgrim who tends the sick and wounded wherever she passes; the truce, however, is of brief duration; Lidoria cries out for revenge, and again the soldiers attack Asrael, but their swords fall to the ground. He carries off the gipsy queen, whilst the holy nun, who is no other than Nefta, returns thanks to God that her beloved will be saved. In the third act, Lidoria seeks Loretta, telling her she desires to save her soul, that Asrael is a demon, and more, that he loves another; if proof of this be needed, she has only to place her hand on his heart when he is asleep, and he will himself reveal the truth. Tormented by jealousy, Loretta cannot resist the temptation of putting her lover to the test. "Oh, heart! reply, for whom beatest thou?" "For Nefta," is the answer, and in her rage Loretta throws over Asrael the contents of a phial left by Lidoria, and renders his body one mass of wounds. The last act takes place in the convent of Clotilde, who has tended and cured Asrael, unseen by him. When at last he issues from the infirmary, she reproaches him that no prayer has been uttered by him in all the long months he has dwelt in the abode of peace and charity. The struggle between the powers of darkness and light ends finally in his pronouncing the angelic salutation; the convent disappears, and Nefta and Asrael are once more united in Paradise.

Whatever defects the libretto may possess, it gives full scope for variety in scenery and music, and the talented composer has fully availed himself of the poetic and dramatic incidents. The prelude was enthusiastically received, as were also the *rida*, the prayer of Nefta, the choral quartet of the Cherubim, and the majestic finale. The second act pleased from beginning to end, the bolero of the Gipsy Queen being encored; the march and concerted finale were very fine. In the third act, the characteristic introductory chorus, the air for mezzo soprano, and the love duet, confirmed the success of the work. The prelude to the last act was encored, and the duet between Nefta and Asrael aroused delight, which went on increasing till the curtain fell on the final *tableau*. Signora Damerini was the Nefta, Signora Novelli the Loretta, and Signor Mierzovinski, Asrael.

At Rome, at the Costanzi, the performances of the "Huguenots" attracted good houses, under the able leadership of Signor Mugnone, who rendered such good service last year at Turin at the Carignano, when Massa's opera of "Salammbô" had so long a run. "Aida," at the Argentine, is not so successful, in spite of the talent of Durot and Cotogni.

Speaking of Rome reminds us that we had the pleasure of hearing a rising composer, Signor Angelo Tonizzo, at the American Consulate, Turin, some weeks since. In the capital he is already known by his "Hymn to the memory of William, the First Emperor of Germany," the "Danza delle Nereide" (harp or piano), Caprice, "Grace et Beauté" (for piano), "Campidoglio Waltz," "Sulle sponde del Tenere" (serenade for mandoline and piano), and several charming romances and melodies for voice and piano. He has a brilliant and delicate touch, and can scarcely fail to win a honourable position.

At Bologna Gluck's "Alceste" has been greatly admired: it seems to have been admirably given. The same remarks apply to Amarosa's delightful "Matrimonio Segreto." At Florence "Carmen" pleases at the Pagliano, and is to be followed by the "Gioconda" with "the Singer."

Gayarre is delighting the Barcelonians in "Aida," and the twelve-year old violinist, Giulietta Dionesi, is being made quite a pet in the same city.

The famous baritone, Sante Athos, is engaged to sing at Malta with an unusually good company.

Strauss's operetta of the "Zingaro Barone" has been deemed worthy the title of a comic opera at Genoa and Turin.

## BEETHOVEN'S C MINOR SYMPHONY.

In connection with the letter and receipt of Beethoven mentioned in last week's *Musical World*, it may be interesting to note how the date of the C minor Symphony troubled Gustav Nottebohm. In his "Beethoveniana" he mentions the sketches of the first and second movements, which are mixed up with others belonging to the Pianoforte Concerto in G, and says, "The Symphony was finished in 1808, *perhaps* already at the end of 1807." Then again, referring to some sketches of the second and third movements, which are found before a long piece of work connected with the "Leonora" Overture (No. 1), he tells us that both the Symphony and the Overture were written between April, 1807, and December, 1808.

Again, in the "Zweite Beethoveniana," noticing some further sketches of the Scherzo of the C minor, he tells us that a sketch of the second of the four settings of "Sehnsucht" mixed up with them enables us to fix approximately the date of the Symphony. According to the autograph of the four "Sehnsucht" songs, they were finished on March 3, 1807. By a somewhat curious process of reasoning he concludes that the Symphony may have been finished by March, 1807. But he adds, "this does not exclude the possibility of its having been completed in 1807."

The evidence of Nottebohm, though in favour of an earlier date than 1808, the one hitherto accepted on the authority, we believe, of Schindler, would not seem to tally with the early date (Feb. 3, 1807) of the receipt, if that indeed refers to the C minor.

J. S. S.

## Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR.—I am very glad to find, from the good-natured remarks of your indefatigable correspondent, C. A. B., in your last number, that my poor attempts to record my admiration of Beethoven's Symphonies had a *genesis*. I wish they had never had an *exodus*—from America, for I have added many facts to them since 1884, and the Boston volume poorly represents what they have now become—in length, at least. Publishing in a book is a very different thing from contributing to an ephemeral programme; and I have often regretted that I sanctioned the Boston volume, which, I am glad to believe, has had no sale.

With regard to the metronome question, I can never believe that Beethoven and Mendelssohn put metronome marks to their works if they were to be of the absolute no-consequence, or even real harm, that Mr. Henschel, with C. A. B.'s approval, avers. May we not look at the matter from the point of view of common sense, and say that when Beethoven marked the first movement of the Ninth Symphony 88 = ♩ he meant that that was about the pace at which he had conceived it; a pace which would naturally and inevitably be modified a little, one way or the other, as the feelings of the conductor happened to sway him on the day of performance. Surely that is the true meaning of the thing.

Yours faithfully,

G. GROVE.

Lower Sydenham,  
November 5, 1888.

TO THE EDITOR OF "THE MUSICAL WORLD."

DEAR SIR.—In answer to Mr. Adkin's letter may I be allowed to refer to one or two composers who have used the subject in question. Buxtehude (born, 1637; died, May 9, 1707) uses it twice. First,



In the Prelude and Fugue in G minor (No. 5 in Spitta's Edition of Buxtehude's Organ Works), as follows:—



Second, in the Prelude and Fugue in F sharp minor (No. 12 in Spitta's Edition), as follows:—

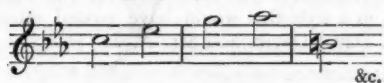


In the course of this Fugue he alters the subject—as was his custom—to the following:—

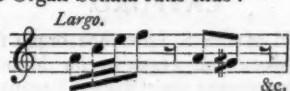


Handel has used it not only in the "Messiah," but also in "Joseph" and "Israel in Egypt;" Haydn in a String Quartet; Lotti in a Requiem.

With regard to the editorial note which you added to Mr. Adkin's letter, wherein you quote the subject of the "Musical Offering," may I be allowed to notice the similarity of that subject to one in the so-called Organ Sonatas (No. 5) in C major. The "Musical Offering" is as follows:—



—while that of the Organ Sonata runs thus:—



King's College,  
October 29, 1888.

Yours faithfully,  
A. H. MANN.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR.—Dr. Villiers Stanford in the *Nineteenth Century* and Mr. Carlaw Martin in the *Scottish Art Review* have both taken Mr. Rowbotham roundly to task for his inaccuracy and audacity in dealing with the Wagner question. But so intent were they in gazing at his Wagner bubble, that they seem to me to have forgotten one of his remarks which surely deserves to be pointed out. In vilifying Wagner, Mr. Rowbotham was sure to find some ready to applaud him, for there are yet Philistines. But is there any musician worthy of the name who would not be indignant at Mr. Rowbotham's reference to Beethoven and the Ninth Symphony? "Beethoven," he tells us, "conceived the idea of extending and decorating the instrumental symphony by several vocal movements, which gave great variety and relief in a long orchestral composition." Beethoven was no decorator. As Festus, Paul, so Weber once thought the great composer mad; but I do not think it has ever occurred to anyone else to speak of the Bonn master in such an unworthy manner. Mr. Rowbotham's description of the Ninth Symphony is a curiosity; he must have sent a torn copy to the binder's, and had it returned with the leaves in wrong order. How else can one account for the "variety and relief" afforded by the several vocal movements in a long orchestral composition.

I remain, etc.,  
J. S. S.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

THE EDITOR OF THE "MUSICAL WORLD."

I've just been up at Lunnon seein' about some sma' property left me by a deceased uncle that was i' the pawnbrokin' way o' bisness. I was i' the mind tae hae gien ye a ca' ae day, but the potency o' yer English pies and porter glued me tae ma sate. I made a pint, however, o' lookin' in upo' ane o' them whom it hath pleased

us tae array in toga o' museeshanship; an', as ye're doubtless interested in his sayin's an' his daein's, I'll jist describe oor interview. He looks at me sherply as I entered, pits oot his haun' an' says, "Aw! you're Maister Johnson, the exciseman. I received yer letter. We expect tae be verra successfu' in developin' the vices o' ye. young leddies." "The vices o' ma young leddies?" says I, aghast wi' horror. "Yes," says he, quite briskly, "espacially the sopranny. "Toots," says I, "that's anither story a'thegither. I see noo what yer drivin' at. Wi' you singin' folk, their vices are their virtues, eh?" "Preceesely sae," says he. "But man," says I, "yer sadly mista'en as tae ma personaliy. Hoo on earth could ye tak' me for an exciseman? Ma function's *speiritual*, no *speiritous*. Am the Rev. Sanders Sanderson, Laureation Agent o' St. Andrew's University, an' the embodiment o' three o' its faculties o' learnin'—the Sanders Sanderson that got ye made Mus. Doc." "Aw, it's you!" says he. "Ay, it's me," says I, "or a' that's for me." "An' hoo's the *Alma Mater* huddin'?" says he. "Dinna ask me, man," says I; "she's heids an' creels in love wi' Greig o' Edinburry; an' what's mair, she wants tae hae 'um as an addeetion tae her familly." "I'll coup that felly's parritch for 'um some fine day," says he, scratchin' his beld heid in richt Scotch fashion. "Weel," says I, "I wadna find faut wi' ye for daein' sae, for I hae a craw tae pick wi' 'um masell." "Jist tae think," says he, "that the musical world, i' whilk I am a chosen vesshel, should become aweer *through* the 'Musical World,' that ma glory is ma shame—that ma musical degree's a piece o' rotten shoddy! It's a perfit flea i' ma troosers!" An' wi' that he comes skelp upo' his leg. "Canny, man!" says I, "flea i' yer troosers, or no flea i' yer troosers, ye got it on the richt side o' the blanket; for the degree has a' the valedictory o' oor college *imprimatur*." "That's jist what mak's its *invalidity*!" says he; "an' it's the *devilish exposure* that I hate!" "Aweel," says I, "as your langwide is no a'thegither pawliamentary, I'll e'en wish ye a verra gude day. I've some bisness tae look efter roond the corner, an' I houp that *there* I'll meet wi' mair civility." "That as ye like," says he, "but mark me weel, ma study o' the auncient Laitin authors, espacially Homer's Essay on Ulysses, has pit me up tae ane thing, yea, tae twa. Briefly stated here is that verra sum total o' ma clessical attainments: *Tae mak' freends o' the mammon o' unrighteousness* (that was o' the dispensers o' St. Andrew's musical degrees), *for them that has* (that's me) *aye gets*. Fond adieux."

I am, dear Sur, Yours as formerly,

SANDERS SANDERSON.

Doctor o' Diveinity, Airts an' Maidicin,  
St. Andrews, Fife, N.B.

November 5, 1888.

## Concerts.

### CRYSTAL PALACE.

The programme on Saturday last was as follows:—

Overture, "Leonora," No. 2, in C	...	...	Beethoven.
Festal Symphony, MS., in D major	...	...	H. Gadsby.
(First time of Performance.)			
Cavatina, "Jours de mon enfance"	...	...	Hérold.
Mdlle. DOUVILLY.			
Violin Obligato, Miss MARIE DOUGLAS.			
(Their first appearance at these concerts.)			
Concerto for Piano and Orchestra in G minor	...	...	Mendelssohn.
Mdlle. JANOTHA.			
Five Dances for Strings	...	...	Schubert.
(First time of Performance.)			
Air, "Oh had I Jubal's Lyre"	...	...	Handel.
Mdlle. DOUVILLY.			
Scherzo in B minor for piano	...	...	Chopin.
Mdlle. JANOTHA.			
Ballet airs from Etienne Marcel	...	...	Saint-Saens.
Conductor	...	...	Mr. AUGUST MANNS.

Beethoven's first attempt\* to realise in sound the emotional history of his heroine Leonora should be more often heard; not so much on account of its own power and beauty, for in these qualities it is greatly exceeded by the famous "No. 3," but because of the opportunity it affords of comparing the two works,

\* We assume that all our readers are aware that the overture, known as "No. 2," was the first composed.

a privilege which the student, be he master or pupil, can scarcely value too highly. True, the comparison emphasises the splendour of the later, at the expense of the earlier, work; but the differences to be noted between them add so much to our knowledge of the qualities which go to make up that, in art, which the world has agreed to recognise as great, that we can well afford to ignore the injury thus inflicted on the first-born of these mighty inspirations. If, however, comparisons cannot, in this case, be spoken of as "odious," they were, on Saturday, rendered extremely difficult to the majority by reason of the magnificent performance accorded to the work in question. Nothing finer has been heard for years, even under Mr. Manns. It says much for Mr. Gadsby's Symphony that, after such an experience, his audience were able to appreciate the first movement of his work without experiencing the effect of an anti-climax. It was not perhaps always possible to commend the composer's treatment of his thematic material—the numerous repetitions of short phrases, not in themselves of sufficient beauty to warrant such insistence, may be instanced as injurious to the impression of breadth which symphonic work, especially of a festal character, demands—but this apart, the symphony as a whole, is an admirable sample of the efforts being made by the best composers of our rising English School to cater for tastes no longer satisfied with the pale reflections of Mendelssohn, which, not so long ago, passed muster as "English music." Mr. Gadsby's symphony is in the usual form. The characteristic features of the opening movement (*allegro con brio ma maestoso*) are pompous chords mostly in quavers, relieved by short but courtly and graceful phrases derived from the second subject; of the slow movement (*Adagio* 3-4), flowing and dreamy melodies for the wood-wind with arabesques for the strings, and a remarkable episode in which the trombones reiterate triplet chords *pp*; of the Scherzo, light and frolicsome passages for the violins (muted) greatly enhanced by a counter-subject for the horns which is afterwards added, and well contrasted with a Trio of a pastoral character; of the Finale, a chorale for the trombones, work of an exceedingly brilliant and florid kind for the strings, and a regular orgie of counterpoint, mostly of the 3rd and 5th species. The merits of Mr. Gadsby's work naturally lost nothing at the hands of its interpreters, and the audience signified their appreciation by calling the composer to the platform.

Miss Janotha's playing in the concerto was more remarkable for "virtuosity" than anything else. There was plenty of fire, plenty of light and shade, plenty of delicacy—but no real feeling, no heart. "Hyper-criticism" it will be said. Not a bit of it. It is all the difference between the grain of a wood and its painted imitation. In Chopin's piece Miss Janotha further disappointed those who once had formed high hopes of her future, by her hard and unsympathetic touch. Her admirers among the audience, however, were sufficiently numerous to insist upon an encore, which was granted. Mlle. Douilly was fairly successful in Herold's Cavatina, but had apparently not rehearsed Handel's air. Miss Marie Douglas played with much fervour, but a more definite opinion of her merits must naturally be reserved. The charming little dances of Schubert were heard with the pleasure which never fails when this composer is concerned. Trifles they are undoubtedly, but their simple, homely and tender grace has yet to be successfully imitated.

#### GROSVENOR CLUB.

A smoking concert was given by the Grosvenor Club at the Exhibition Gallery, on Thursday evening of last week. A large number responded to the invitations sent out by Sir Coutts Lindsay, the president, and the concert, which was the first held in the long gallery, proved worthy of its artistic environment. The artists were Mr. R. Groome, Mr. C. Beckett, Mr. C. Wade, Mr. Stanley Smith, Herr Otto Peiniger, Mr. Ellis Roberts, the Messrs. Ould, Mr. J. Mann, Mr. Reynolds, Mr. Lazarus, and Mr. Wootton, and the programme included Schubert's Octet in F, and various works of Mozart, Chopin, Handel, and others.

#### BOHEMIAN MUSICAL SOCIETY.

The Bohemian Musical Society gave its first concert at the Crystal Palace on Nov. 1, under the musical direction of Messrs. Dalgety Henderson and Alfred Moore, Mr. George Mount being the chairman. The performers included Miss Effie Clements, who

sang the scena, "Roberto, o tu che adoro;" Miss Eleanor Rees, whose contributions were Chorley's "When I was young," and Hope Temple's "In sweet September;" Mr. Dalgety Henderson, Mr. Charles Victor, Mr. John Saunders, Mr. A. Combes, Mr. Alfred Moore, and others. The programme was well executed throughout, and the success of the concert augured well for the coming season.

#### MILE END GREAT ASSEMBLY HALL.

Mr. Winter's Tenth Annual Concert was given here on Saturday evening, November 3, when Mendelssohn's "Elijah" was exceedingly well rendered. The soloists were Mesdames Clara Leighton, Clara West, Marian McKenzie, and E. Finnie; Messrs. Alfred Kenningham, Thomas Cassidy, James Blackney, and Musgrove Tufnail. Leader of the Orchestra, Mr. J. B. Zerbini. Organist, Mr. Duncan Callow. Trumpets, Messrs. Harper and Poulter. Conductor, Mr. G. D. Winter.

#### STOKE NEWINGTON.

Mr. J. Hamilton Bennard gave a Concert on Thursday of last week when a programme considerably above the average of suburban entertainments was presented. Mr. Bennard and Mr. J. Probert, Miss Jos. Sherrington, Miss Annie Dwelley, Miss Jenny Eddison, and Miss Grace Woodward were the vocalists. Mr. Odell recited, and Mr. Joseph Norman played some solos on what the printer called the Violincello, in a style that would have passed muster with any audience. Mr. David Davies and Mr. A. D. Duvivier were at the Piano.

#### CATFORD.

A concert in aid of the S. Lawrence organ fund was given by Mr. Charles W. Wilkes, the organist, on Monday, October 29. Madame Thea Sanderini sang the "Robert" scena, and a new song, "Love's Magic Spell," accompanied by the composer, Carlo Ducci, both items being encored. Madame Schlüter, a late resident, won a similar tribute for a highly-finished rendering of Tosti's "Good-Bye." Quite a *furor* was created by Signor Carlo Ducci's splendid playing of a "Melodie" from his own pen, and a "Tremolo" by Gottschalk. An enthusiastic reception was also accorded the violinist, Mons. René Ortmans. Mr. Frank Swinford sang "The Toreador" and "Out on the deep." Mr. Wm. Nicholl, although suffering from illness, sang his solos with marked effect, and in Denza's duet, "Nocturne," and the beautiful trio, "Memory." The quartet from "Rigoletto" ended the programme, which also included two clever recitals by Mr. J. O. Grout. Signor Ducci and Mr. C. Wilkes were the conductors.

#### PORTMAN ROOMS.

What is a smoking concert? Hitherto we had imagined it to be one which, to the charms of good music, added that of licence to indulge in one's favourite weed. But had any intelligent foreigner been present at the second Bohemian Subscription Smoking Concert, held at the above rooms on Saturday evening, and asked wherein do smoking concerts differ from music-hall entertainments, we should have been forced to admit that the distinction was, in this instance, one of name only. We shall not tire our readers by particularising the inanities offered to a (presumably) more or less cultured audience, for whom, however, no sympathy need be felt, as they bore the infliction with equanimity, not to say positive enjoyment. Perhaps the saddest spectacle was that afforded by the conductor of one of our best-known amateur orchestral societies, who, seated at the piano, made "music" for a clog dance.

The solitary flower in this bundle of rank weeds—we refer, of course, to the music, not the tobacco—was a performance on the violoncello by a boy of fourteen, Master Edward Davis. His remarkably good tone, artistic phrasing, and accurate intonation in a well-known gavotte by Popper and a charming little piece by François Thomé, justify great hopes for his future.

The objects of these concerts is a charitable one. Why should this involve the degradation of Art?



## MR. WILLIAM NICHOLL'S CONCERT.

Mr. William Nicholl gave his first Chamber Concert of the present season on Nov. 1., at Princes' Hall, when he presented a programme of singularly high artistic interest. Mr. Nicholl has won his present reputation, not alone by his ability as a vocalist, but also by the commendable energy he has shewn in the introduction of vocal music almost, or entirely unknown. He was the first to produce Schumann's "Minnespiel" to a London audience; upon the occasion now in question he afforded Metropolitan amateurs their first opportunity of hearing Grieg's song-cycle, "Reminiscences of Mountain and Fiord," a setting of a series of poems by Holger Drachmann. The cycle consists of four songs, with a prologue and epilogue, the songs bearing the headings of "Joan," "Ragnhild," "Ingeborg," and "Ragna." As a more convenient opportunity than the present will doubtless occur of speaking in detail of a work so interesting, it is sufficient to say that admirers of the Norwegian composer may well be grateful to Mr. Nicholl for the addition of this cycle, so full of individuality, of pathos, and beauty. Of the performance it is only needful to say that each song was declaimed by the concert giver with a fervency of expression, and purity of style that showed its capacities to the full. Mr. Nicholl also sang two graceful new songs by Miss Carmichael, the one a setting of Shelley's perfect poem, "Music, when soft voices die," and the second, of Sir Edwin Arnold's "At sea, my bark, at sea." Another interesting feature of the concert was the first appearance of the "Euterpe" male quartet, consisting of Messrs. Nicholl, Arthur Thompson, Oswald and B. H. Grove. There is ample scope in London for work of this kind, and the gentlemen in question may be congratulated upon the success of their initial efforts. The four voices blend well, and their complete unanimity of purpose helps to an excellent ensemble, which was best exhibited in Lassen's quaint "Ja grüsse Freund mein Mädchen," and Chwatal's "Lovely Night." Solos were also given by the three last mentioned singers, the most noticeable being Faure's "Charité," splendidly sang by Mr. Oswald. Besides these, Miss Louise Phillips contributed, with much charm and grace of style, Massenet's "Les Oiselets," and Dr. Stanford's "There's a bower of Roses." Madame Isabel Fassett gave Scarlatti's aria "Toglietemi la vita ancor," and Miss Lucy Riley played cleverly Rust's "Prelude and Fugue" for violin. Miss Mary Carmichael and Mr. Harold Hankin did efficient service as accompanists.

## ST. LEONARDS-ON-SEA.

An orchestral concert was given at the Royal Concert Hall here on October 29, the principal feature of which was the first performance of a Symphonic Poem, entitled "Palamon and Arcite," by Mr. Henry C. Nixon. The work is, as might be assumed, founded on "The Knight's Tale," that most exquisite of Chaucer's poems, and is in

five sections—The Battle, Emilie, The Dream, The Encounter and Combat, and The Tournament. In his treatment of the subject, Mr. Nixon has shown a full appreciation of its dramatic and pathetic qualities, and has embodied them in music with considerable success. The second is, perhaps, the best movement, containing a subject which, given to the clarinets with a rich accompaniment for the strings, is very effective, but the last section, which describes the tournament, is also treated with not a little power. Mr. Nixon is thoroughly conversant with the resources of the orchestra, and the grace of his themes, and the ingenuity of their development, are sufficient to account for the enthusiasm with which the work was received. Other interesting features of the concert were the performance of Mr. Charles E. Stephens' concert overture, "A Dream of Happiness," and the singing of Miss Ada Patterson.

## ST. JACOBS OIL IN LIVERPOOL.—THE VERDICT.

From *The Wigan Examiner*.

Mrs. Ann Watson, boarding-house keeper, No. 49, Upper Pitt-street, recently told such a remarkable story to a new-paper reporter that we reproduce it in full:—"For a long time," she said, "I have been utterly deprived of the use of my feet—unable to walk on account of rheumatic troubles of long standing. I was attended by one of the most prominent physicians in Liverpool, who failed to cure, or even help me. I afterwards tried several remedies which are advertised to cure rheumatism, but found them useless, and became completely discouraged, feeling that I should never be able to walk again. I secured a bottle of St. Jacobs Oil from my chemist, Mr. B. Cluett, 95, St. James-street, which I have used with the most happy results. I have since procured two more bottles from Mr. Cluett, which I have used, and the result is, that I can now walk as well as ever, and am in perfect health. I owe my return to health and my present happiness all to St. Jacobs Oil, which I shall never be without as long as I live."

Mr. Joseph Johns, of 16, Beacon-lane, Everton, writes:—"I had been almost a constant sufferer from the most severe rheumatic pains in my back and hips. While I was in this most deplorable condition, a friend gave me a bottle of St. Jacobs Oil, saying 'that he knew of a case even worse than my own, which had been cured by the timely use of the Oil.' I began at once to rub the afflicted parts. Judge of my surprise, after suffering all these years, to feel the pains gradually but surely going away. By the time one bottle was used up I was a well man."

Mr. T. Bann, 45, Stonehill-street, Anfield, Liverpool, says: "I have tried St. Jacobs Oil for neuralgia and the pain left me after one rubbing."

Mrs. G. M. Young, 1, Sully-street, Grove-street, Liverpool, writes that the contents of one bottle of St. Jacobs Oil cured her of lumbago, after she had given up all hopes of ever being better.

Joseph Mitchell, of 59, Ashton street, Liverpool, says: "After sitting up several nights suffering from neuralgia in the face and the worst sort of jumping toothache, I was induced by a gentleman who had himself learned that St. Jacobs Oil would conquer pain, to apply the same to my face and aching tooth. One application relieved the pain; a second and third completely drove all pain away. I now swear by St. Jacobs Oil."

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Judging from the foregoing, the introduction of St. Jacobs Oil will no doubt prove of incalculable value to the army of sufferers from such diseases as those enumerated, and the public will be indebted to the press for calling attention to its efficacy.

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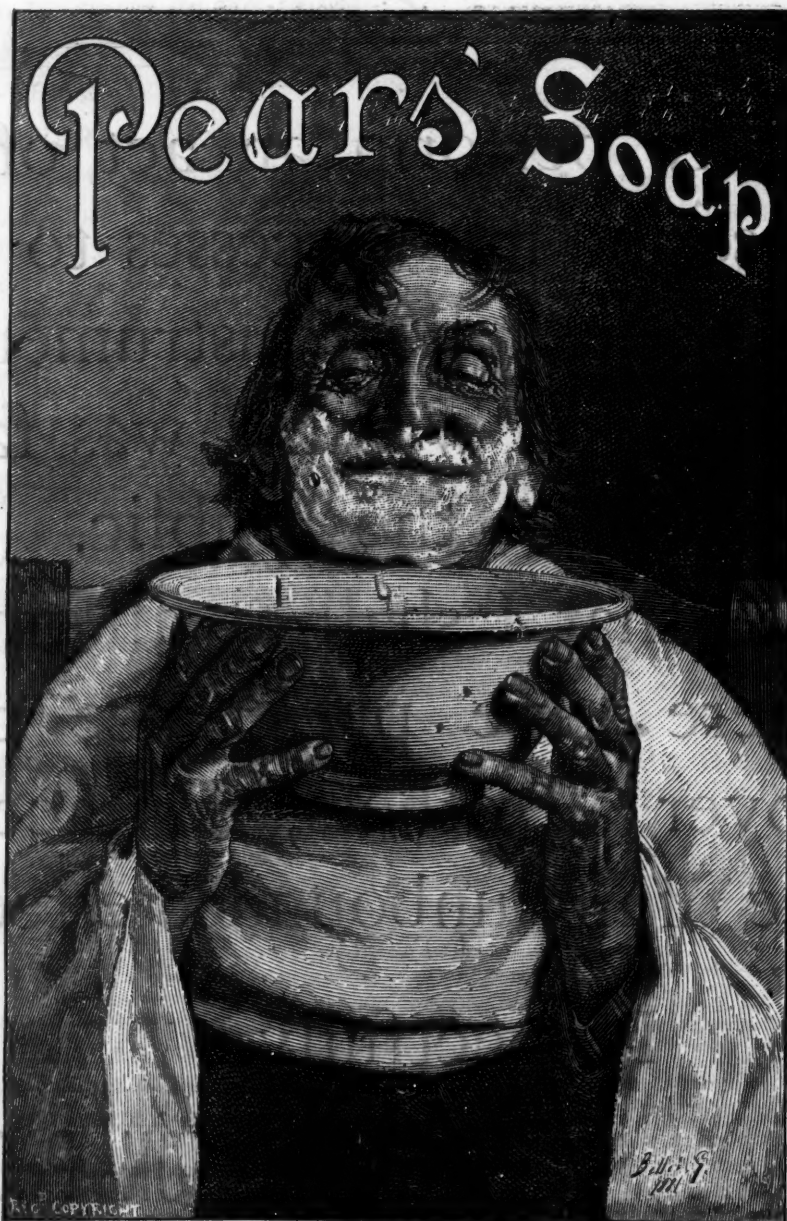
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